THE TRUNK MYSTERY

Scene 1

FADE IN
INT. POLICE STATION - Wide enough to show a
trunk--a pair of hands turning it over--inspection--and then casting it aside.

Sub-title 1

EVERY ONCE IN A WHILE THE POLICE DEPARTMENT AUCTIONS OFF VARIOUS ARTICLES AND GOODS UNCLAIMED

Scene 2

INT. POLICE STATION Long shot. A large bare room with various articles and goods. Jewelry--real and paste--clothing-ornaments-stolen and unclaimed goods. On the floor is the trunk--grouped around-the auctioneer who stands behind a long tablea cop sits at one end to record the sales, takes the money and makes change -- another cop stands by to wrap the stuff up so it can be carried away. A mixed crowd for audience. The auctioneer is auctioning off a 'drummer's' trunk of sample shoes. He is getting bids for same from different individuals. Two old Jewish fellows -second-hand clothes men -- are very animated in their bidding. The auctioneer demands another bid and the two Jewish Fellows make their bid. Buy their sample case and carry it away -- after paying for it -- exit to corner.

Scene 3

Auctioneer and policeman. Shoot this from the side taking in the trunk on the floor. A third cop is moving the goods around and handing up the heavier articles for auction—he stumbles over the trunk and kicks it aside. The auctioneer looks down and laughs—the cop indicates that he wishes he would sell that dammed trunk—he's tripped over it three times. The auctioneer nods—he'll get to it presently.

Scene 4

CORNER AUCTION ROOM
Two Jewish men examine truck-discover all the shoes are shoes for left foot--run back to auctiones and demand their money.

Scene 5

CROWD LAUGHS

INT. POLICE STATION
Fawcett and Turner-They lean forward to see what the cop is doing with the trunk.

Scene 7

INT. POLICE STATION CLOSE SHOT ON TRUNK ON FLOOR This is what they are looking at--we show here their suppressed excitement and their apparent desire for this trunk to be auctioned off.

Sub-title 2

"Steamer" Joe Fawcett, who is keenly interested in a certain trunk,

Scene 8

INT. POLICE STATION - C.U. on Fawcett

Sub-title 3

"Spike" Turner - His friend

Scene 9

INT. POLICE STATION - C.U. on Turner

Scene 10

INT. POLICE STATION Semi-close shot on the two.

They whisper about the trunk and look around furtively as if anxious to get out of the place.

Scene 11

INT. POLICE STATION
The auctioneer proceeds with his business and holds up-a liquor bottle. Bum comes forward says he will bid on bottle. Auctioneer puts it up. Bum bids for it-goes to corner after buying it-much to chagrin finds it is vinegar.

Scene 12

INT. POLICE STATION-AGAIN THE CROWD LAUGHS

Scene 13

INT. POLICE STATION
Semi Shot on Cop stumbling over trunk. He
swears--the auctioneer sees and laughs again-Cop gets mad and lifts it up--puts the trunk
on the counter--now he'll have to sell
the darned thing.

Sub-title 4

Marion Hampton -- whose interest seemed to be centered in the trunk.

Scene 14

INT. POLICE STATION
Close shot on Marion. She cranes her neck with
anxiety to see the trunk. Her attitude is that
of wishing to keep in the background and not be
seen.

Scene 15

INT. POLICE STATION - Wide shot on Auction.

Scene 16

EXT. STREET SCENE -- LONG SHOT
Take in the police station across the street-a few people are gathered about--a policeman
stands by--perhaps a flag with 'Auction' on it
is displayed. A roadster pulls up to the curb.
In it--is Hutch. He gets out goes to door entrance.

Scene 17

EXT. ENTRANEE - HALLWAY
Hutch is about to enter--hears laughing, stops
and listens.

Scene 18

ENTERS AUCTION ROOM IN POLICE STATION

Scene 19

INT. POLICE STATION

Bum back to Auctioneers bench-demands another bottle--cop puts him out.

Scene 20

INT. AUCTION ROOM Crowd laughs.

Scene 21

AT STAIRS POLICE STATION
Hutch goes down stairs to see what's going on.

Scene 22

INT. HALLWAY OF POLICE STATION Hutch goes downstairs-

INT. POLICE STATION
Shoot past auctioneer over heads of crown
taking in double doorway that leads to hall
outside. The auctioneer holds up the comedy
gag--or rather this is the tale end of the
whiskey bottle episode.

Scene 24

INT. POLICE STATION-C.U. Hutch--stops at the desk of the property clerk and speaks to him.

Sub-title 5

THE WEALTHY 'JIMMY' MANNING WHO HAD RECENTLY RETIRED FROM ACTIVE WORK IN THE SECRET SERVICE.

Charles Hutchison

Scene 25

INT. HALLWAY

Scene 26

INT. AUCTION ROOM
The auctioneer puts up the trunk - and proceeds on his business.

Scene 27

INT. POLICE STATION
Hutch from hallway enters into auction room
leisurely-stands by door watching the progress
of the auction.

Scene 28

INT. POLICE STATION SHOT ON AUCTIONEER SAYING

Spoken title 1

"What am I bid for this neat little trunk--who knows what is in it--you'll have to buy it to find out."

Scene 29

INT. POLICE STATION
Shot on crowd. Fawcett and Turner move up into
the front line and Fawcett bids a dollar.

INT. POLICE STATION Another man bids.

Scene 31

INT. POLICE STATION C.U. Helen moving forward. She is intensely interested -- painfully so -- and bids.

Scene 32

INT. POLICE STATION
Semi-Close shot on Hutch-he stands in the
doorway and listens--notices bidders--and
moves forward.

Scene 33

INT. POLICE STATION
Shot on Auctioneer and crowd--the bidders are raising it from one--three--five--ten.
Fawcett bids after each other bidder--fifteen --Fawcett bids twenty.

Scene 34

INT. FOLICE STATION

After the second bidding--Marion bids but after that she looks into a pocketbook that is scantily supplied--shakes her head--and a hopeless expression of despair fills her face--it seems to be no use.

Scene 35

INT. POLICE STATION
C.U. On Hutch watching. He smiles -- cranes his neck to see the trunk. Notices the two crooks and the girl--shows interest in the girl.

Scene 36

INT. POLICE STATION C.U. Trunk on table.

Scene 37

INT. POLICE STATION -- Long Shot. Fawcett and Martin in front row -- Hutch moves up on other side. Marion lingers to see the result of the issue. Bidding goes up to \$29. The Auctioneer yells -- going -- once -- going twice -- to this gentleman -- (looking at Fawcett)

Scene 38 - .

INT. POLICE STATION - C. U. Hutch. He bids

Spoken title 2

"Thirty dollars"

Scene 38-B

INT. POLICE STATION -- C.U. Fawcett and Turner They turn with surprise and look at Hutch. Who is this bird butting in on this bidding.

Scene 39

INT. POLICE STATION -- C.U. on Marion She also turns and looks at Hutch with alarm.

Scene 40

INT. POLICE STATION -- Semi-Close Shot on Fawcett and Turner. Fawcett is just about to top the last bid when Turner nudges him and looks around cautiously and whispers.

Spoken title 3

"Nix on the bidding--Joe--let that bird get it--then we'll take it away from him. The cops might get suspicious."

Fawcett thinks and smiles -- not a bad idea.

Scene 41

INT. POLICE STATION
Shot on Auctioneer -- he looks down towards
Fawcett and urges him to raise the bid --

Scene 42

INT. POLICE STATION
C.U. Fawcett--He shakes his head--"No"

Scene 43

INT. POLICE STATION
Shot on Auctioneer-he says going-once-twice-sold to that gentlman there. He presents-shoves-trunk over to cop who lifts the trunk off the table.

Scene44

INT. POLICE STATION -- Shot on Hutch
He laughs -- what the devil did he bid on the
darned thing for -- he must be crazy. He
steps forward to claim his trunk.

INT. POLICE STATION -- Shot on Hutch and Cop He pays the three tens--lifts the trunk on his shoulder -- as he turns to go the crowd smile as if he had been stung. Fawcett and Turner watch him and move forward to follow him.

Scene 46

INT. POLICE STATION
Semi-close shot on Helen
She sees all this, then with a supressed gasp
of excitement--she turns and hurries out of
the room.

Scene 47

INT. POLICE STATION
Wide shot of room
Hutch goes out with trunk on his shoulder-Fawcett and Turner directly behind him--the
crowd turn to the auctioneer as he holds up
a string of pearls to be auctioned off.

Scene 48

EXT. POLICE STATION
Helen runs to curb-hails a passing taxiit comes up to curb and stops.

Scene 49

EXT. POLICE STATION -- Semi-Close Shot on Helen and Taxi driver. She gives him instructions to wait and turns to see ---

Scene 50

EXT. POLICE STATION
Shot on Hutch coming out with trunk on shoulder.
He goes to his carz--Fawcett and Turner follow
and then hurry to their car.

Scene 51

EXT. POLICE STATION -- Shot on Hutch at car He pulls the trunk in and gets to his seat and drives out of scene

EXT. POLICE STATION
Shot on Fawcett and Turner getting into car.
They tell the third man at the wheel to follow
Hutch.

Scene 53

EXT. POLICE STATION
Shot on Marion and Taxi driver-she tells him
to follow Fawcett and the other car-gets into
taxi---Fade

Scene 54

EXT. ROADWAY-FADE IN--OUT (Aways)
Hutch whirls by--the other two cars follow at
intervals.

Scene 55

EXT. SHOT ON HUTCH'S CAR Camera on car--C.U. Hutch and trunk. He looks down at it and laughs--then sees in his mirrow---

Scene 56

CLOSE SHOT OF MIRROW ON WINDSHIELD See Fawcett's car coming in mirrow.

Scene 57

CLOSE SHOT ON HUTCH IN CAR---CAMERA ON CAR He is wise that he is being followed and begins to take interests He steps on it and chuckles to himself.

Scene 58

SHOT ON SPEEDOMETER
It jumps and goes to 45

Scene 59

SHOT ON FAWGETT AND TURNER Fawcett notes the spurt and yells to the driver to step on it. He does.

Scene 60

SHOT ON HELEN IN TAXI
She too notices the spurt and calls to
the driver to move fast. He smiles and gets
busy.

EXT. HIGHWAY
Get a long shot from hill taking in curved road
going down--the three cars move along at a terrific speed.

Scene 62

EXT. STRAIGHT ROADWAY
Three cars coming towards camera. Fawcett's
car comes up and crowds Hutch to one side. He
stops in foreground. Fawcett and Turner get
out and go to Hutch. Marion in taxi stops some
distance behind.

Scene 63

EXT. HIGHWAY
SEMI CLOSE SHOT ON HUTCH IN CAR
Fawcett and Turner come up--Turner circles to
other side--Fawcett smiles and speaks

Scene 64

EXT. HIGHWAY C.U. Fawcett saying----

Spokentitle 3

"I see you outbid me for that trunk. What'll you take for it?"

Scene 65

EXT. HIGHWAY - C.U. HUTCH
He laughs and says he doesn't care to sell

Scene 66

EXT. ROADWAY - Close shot on Fawcett -- He speaks ----

Spoken title 4

"I want that trunk for sentimental reasons.
I'll give you what you paid for it."

EXT. ROADWAY - Semi-close shot on the three men. Hutch smiles and refuses -- Fawcett's smile vanishes -he looks at Turner and slightly nods.

Scene 68

Ext. ROADWAY
Shot on Helen standing at open door of Taxi
She watches the men with anxiety.

Scene 69

EXT ROADWAY - Medium shot on the two cars
Turner reaches over--grabs the trunk and runs
to their car with it. Fawcett tries to grab
Hutch but he jerks away, leaps out and goes
after Turner--Fawcett bars his way--Hutch knocks
Fawcett down with a well directed blow to the
jaw--goes to Turner

Scene 70

EXT. ROADWAY - Semi-close shot on Turner at his car Just as he is about to toss the trunk into the car-Hutch rushes up-grabs him-gives him a clout on the jaw-he goes over-the trunk falls to the ground-Hutch picks it up but the briver leaps out-

Scene 81

EXT. ROADWAY - Fawcett lying on road trying to come to-Turner getting up and the driver-going after Hutch. Hutch tosses trunk into his carturns and fights with driver--Turner gets up and joins him. - A good scrap

Scene 72

EXT. ROADWAY Shot on Helen at text watching keenly

Scene 73

EXT. ROADWAY - LONG SHOT OF FIGHT
Hutch knocks driver down-hits Turner againleaps into car and drives off. Turner and
driver get to their feet--run to Fawcett

EXT. ROADWAY -- SHOT ON HELEN AND TAXI She calls to driver to follow Hutch -- slams the door and the car skoots out of scene.

Scene 75

EXT. ROADWAY - SEMI CLOST SHOT ON FAWCETT LYING ON ROAD He turns and looks at Hutch's car.

Scene 76

CLOSE SHOT ON HUTCH'S LICENSE PLATE

Scene 77

EXT. ROADWAY - Close shot on Fawcett. He takes pencil from pocket and jots the number on his cuff---

Scene 78

EXT. ROADWAY Hutch speeds by -- he looks back and laughs.

Scene 79

EXT. ROADWAY -- SHOT ON THREE MEN
They help Fawcett--to his feet and as they gaze
after Mutch--Helen in the taxi goes by--they turn
and see the taxi in surprise and suspicion--Fawcett
turns to his men--points to cuff and says "Well--I
got his license number--we'll look him up and get
thattrunk tonight." - They start for car--get in,
turn around and start for home.

Scene 80

EXT. HUTCH'S MANSION Hutch drives thru gates and rides to house

Scene 81

EXT. ROADWAY NEAR GATES
Helen calls for driver of taxi to stop-She opens
door--takes a good look at the house--tells driver
to take her home--she shuts door and the taxi turns
and drives away.

EXT. FRONT OF MANSION SHOT ON HUTCH GETTING OUT OF CAR

Scene 83

INT. HALLWAY--HUTCH'S HOME Jeff Oldring--right hand man-hurries to the door as

Introducing Oldring

Sub-title 6

Jeff Oldring--Jim Manning's servant who has been thru many exciting experiences in the old days when his boss was in the secret service.

C. U. Jeff Oldring ---

Scene 84

EXT. HALLWAY AND - Hutch enters with trunk on his shoulders--Oldring doesn't see his face and says with authority

Spoken title 5

"How dare you come in the front entrance-take that around to the delivery side--"

Scene 85

EXT. HALLWAY
Hutch turns around and looks at Oldring.
Smiling--Oldring apologizes rapidly. He
didn't know it was Hutch--then Hutch tells
him to bring the trunk into the house.
Oldring looks at the trunk and takes it-finds it light--shakes his head as if his
boss was crazy--follows Hutch in the hallway.

INT. HUTCH'S HOME--DEN
Hutch comes in followed by Oldring--Hutch
tells him to put the trunk down. Oldring
carries trunk and dumps it down by table
Hutch comes to him and they look at it.

Scene 87

INT. DEN Business of gums, etc., Jeff gets a jimmy for Hutch--chance for title showing Jeff's aversion to gums, etc.

Scene88

INT. DEN - Continuation of same business

Scene 89

Semi close shot on Hutch and Oldring. The old man scratches his head--looks at turnk and says--Where did you get it? Hutch tells him and says he paid thirty dollars for it at the police auction. Oldring shakes his head saying 'I would't give ten cents for it'--Hutch admits that maybe he has been stung--takes jimmy and breaks it open (or is in thebusiness of breaking it open when Oldring stops him terrified and says:)

Spoken title 6

"Go easy, boss -- maybe it's loaded with dynamite."

Hutch says "Well if it is-here is where we both go up in smoke. He jerks up the lid. Oldring jumps back and Hutch stares into the trunk. CLOSE UP TRUNK
He pulls out some old clothing-shoes and a couple of bricks-no letters or papers.
Hutch empties the trunk-then Oldring starts to laugh. Hutch looks up at him sore-tells him to shut up. Oldring pays no attention-just laughs at the joke on Hutch-Hutch turns and thumps the trunk-turns it over and feels round inside-but it is as empty as Oldring's head.

Scene 90-A

INT. MANSION - CLOSE SHOT ON HUTCH
He stares down at trunk puzzled and starts
to laugh--then he grows serious. He wonders
why these three men were so anxious to get
the trunk., Convinced that there is more to
this than he can see for the present, he gets
to his feet.

Scene 90-B

INT. MANSION
Semi Close shot on Hutch and Oldring.
Show the trunk-they are standing-looking down at trunk. Hutch tells Oldring he guesses they are stung-is hungry and for him to get a move on him and serve dinner.
Oldring tells him dinner is ready-hurries towards dining room. Hutch starts for stairs to clean up-

FADE OUT

FADE IN

Scene 91 CABERET SET - Danders -- atmospheric positions-

Scene 92 MEDIUM SHOT TABLE -- CABARET
Fawcett and Turner are sitting at table -They see Stavnow enter -- Dancers pass by ---

Scene 93 CABERET - Long Shot dancing--stops--People go to their tables

CABRRET

Medium shot table--Stavnow enters to Fawcett

and Turner--they great each other--He sits down-Fawcett calls water--and he comes into scene
and takes order.

Scene 95

CABARET - C. U. Stavnow talking to two men--

Sub title 7

Scene 96

CABARET - Medium shot taking in the three men.

Spbken title 6

"You've got the trunk?---"

He waits eagerly for reply.

Scene 97

INT. CABARET
Fawcett looks up quickly and apologizes
and starts to explain their adventure.

Scene 98

INT. CABARET C.U. Stavnow--He shows he is worried and speaks in reply.

Spoken title 7

"This is serious -- we must get the trunk tonight -- fortunately the secret compartment will conceal the jewels."

INT. CABARET Medium Shot. Turner speaks--no, it is Fawcett--

Spoken title 8

"I looked at his license number and know where he lives."

Scene 100

INT. CABARET Stavnow gives them instructions--they leave--Stavnow stays in the chair

Scene 101

INT. BABARET Long shot of the crowd dancing.

Scene 102

INT. CABARET
FADE OUT -- Stavnow--worried--he is
absently drumming his fingers on the
table--nervousness--

FADE OUT

Sub-title 7

THE MYSTIC HOUR OF MIDNIGHT

FADE IN

Scene 103

IRIS IN
Door knob and keyhole. A girl's dainty gloved
hand comes in with hairpin-fools around key

hole-hand goes out-comes back-hair pin now has bent in it-door is opened.

Scene 194

WIDE SHOT MANNING'S DEN NIGHT
The room is dark--a ray of moonlight shines
thru French windows at back. Then a girl's
figure is seen--Marion enters--slowly with
a flashlight.

Scene 105

SHOT OF DEN

Scene 105

WIDE SHOT
The round ray of the flashlight is thrown
about the walls and furniture--the draft
created by opening the french window slams
the door--Marion jumps.

Scene 106

INT SHOT OF OLDRING'S ROOM
He is in bed, wears oldfashioned night gown-turns and then sits up with a suppressed yell-he thinks he hears someone downstairs--hops
out of bed and goes out of foom (teeth gag)

Scene 107

SHOT HUTCH IN BED NIGHT Oldring rushes in-Hutch sits up, grabs revolver from table--points it at Oldring who yells and then tells him who it is--then hurries towards him.

Scene 108

INT. LIVING ROOM
Room dark--search light moves around--Marion
comes to mirrow and throws the light on herself--jumps back frightened--then smiles at
her silly fears--turns and moves on.

CLOSE SHOT HUTCH'S ROOM Hutch is in his dressing gown--oldring is trembling and says---

Spoken title 9

"Boss--I wouldn't mind fighting a regiment--but this trunk business has got me goofy."

Hutch motions for him to keep quiet--gets revolver and goes to door--Jeff gets gun and follows.

Scene 110

INT. LIVING ROOM FROM STAIRS Show flash light moving.

Scene 111

SHOT STAIRS Hutch and oldring hurry to head of stairs--

Scene 112

SHOT LIVING ROOM
The light hits the trunk which is down in
front of table--Helen comes down to it and
kneels before it. She reaches for lock
when the lights go on--dreps flashlight.

Scene 113

SHOT FROM BALCONY C.U. Hutch near swithh-he hears something move-turns on lights--points pistel says hands up--girl puts up her hands.

Scene 114

SHOT FROM BALCONY A pair of arms go out-from that angle cannot see Marion-as hands come up from back of table

DHOT LIVING ROOM Hutch and Oldring come down--Hutch then discovers Marion.

Scene 116

INT/ LIVING ROOM - C. U. Helen She looks at Hutch in fear and guilt.

Scene 117

INT. LIVING ROOM - C. U. Hutch He sternly inquires -- "What are you doing here at this hour of the night?"

Scene 118

SEMI CLOSE SHOT OF TWO
Marion wants to get away-she dare not tell
him shy she came there-she fears if he knew
what she hoped to fight he might get the
jewels and keep them. She tells him----

Spoken title 10

"I--I--needed some money--I'm--er-hungry and I thought I might steal
some trifle I could pawn---"

Hutch smiles-he knows she is lying. He puts his gun in his pocket, looks down at the trunk and then back at her. He speaks---

Spoken title 11

"You're lying to me. What is there about this old tunk that interests you?"

Scene 119

Marion looks down at the trunk and assumes astonishment that it is there-she smiles and shakes her head--why there's nothing about the old trunk that interests her. Oldring goes towards curtains watching Hutch and Marion.

INT. LIVING ROOM Oldring still watching-hears something and looks thru curtains, sees

Scene 121

INT. DEN Fawcett seen in dim light coming into room from terrace thru window.

Scene 122

INT. LIVING Oldring hisses to Hutch-then turns out lights.

Scene 123

INT. LIVING RROM Shot of Hutch and Marion-pthey turn in alarm as lights go out!

Scene 124

INT. LIVING ROOM
C.U. Oldring making grimances and points his
fingers to doorway leading into Den.

Scene 125

INT. LIVING ROOM
C.U. Hutch and Marion-they turn and look at
doorway. Hutch tells her to stay where she
is and gripping revolver starts for den.
Marion watches, then moves towards entrance
into music room.

Scene 126

INT. DEN
Fawcett and Turner move thru room towards
door leading to living room.

Scene 127

SHOT OF MUSIC ROOM FROM DOORWAY
Marion runs into music room and pauses to listen.
Hutch sees her--follows--se as not to let her escape.

INT. MUSIC ROOM
Hutch goes after Marion and speaks-"Oh, no you don't!"

Scene 129

INT. DEN
Fawcett sees curtains move-silently signals to
the other man that some one is in the back of
curtains--they go forward sneaking.

Scene 130

INT. LIVING ROOM Oldring is peeping -- as curtains wrap around him he yells.

Scene 131

INT. MUSIC ROOM
Hutch hears yells-releases Marion and goes to
Oldring's aid--after his exit Marion looks for a
place to hide--sees open door--runs in pulling
door close.

Scene 132

INT. LIVING ROOM Oldring is on the floor all knotted up in the draperies -- Hutch enters, switches on lights -- joins in the fight.

Scene 133

SHOT OF DEN Hutch enters-Fewcett and men jump on himspectacular fight-Hutch's gum goes off--in struggle with two men.

Scene 134

EXT. STREET
Policeman hears shot--runs towards Hutch's home.

Scene 135

INT. DEN. Hutch is fighting Scene 136 INT. LIVING ROOM
Oldring all mixed up in curtains pulls
armour over upon himself.

Scene 137 INT. DEN
One of the men knocks Hutch out-p-then they
exit thru french windows.

Scene 138 INT. GLOSET
FLASH Marion--stifling--and frantically trying
to get air.

Scene 139

INT. LIVING ROOM
Oldring having a marvelous time struggling
with the armour--whose arms are locked around
his neck.

Scene 149

INT. DEN

Hutch gets to his feet and goes to Oldring's

fescue.

Scene 141 INT. LIVING ROOM
Hutch frees the struggling Oldring--the cop is rapping at door--Oldring goes to door--

Scene 142

INT. LIVING ROOM

Cop comes in all excited and wants to know the source of the gum-shot. Hutch explains the presence of two crooks and says they didn't take anything-cop exits through french windows.

INT MUSIC ROOM
Hutch enters from living room and finds that
the girl has flown (at entrance of music room)
turns, comes down to middle of floor in living
room-comes to trunk, takes it and starts for
stairs.

Scene 144

INSIDE OF CLOSET
Marion almost ready to faint--pounding frantically
at the door.

Scene 145

INT. LIVING ROOM
Hutch hears the pounding on the door-drops
the trunk and runs into XX music room.

Scene 146

INT. MUSIC ROOM
Hutch looks around for the source of the noisehears the pounding in the closet and hurries to
open the door-as the door opens Marion falls,
unconscious, in his arms.

Scene 147

INT. MUSIC ROOM Hutch picks up Marion and carried her to a divan.

Scene 148

INT. MUSIC ROOM
Oldring parts the curtains and enters--Hutch
without turning around bids Oldring bring him
a glass of water. Oldring exists down thru
living room and left of camera.

Scene 149

INT. MUSIC ROOM - C.W. HUTCH AND MARION Hutch can't help noticing the beauty of the girl that lies cradled in his arm--so still-and quiet. - Interested. Scene 150
SHOT FRENCH WINDOWS
Cop has again returned—he is looking around
for some clue regarding the robbery.

Scene 151 INT KITCHEN Oldring enters-gets the water, then reaches up in back of cupboard pulling out a bottle.

Scene 152

INT. KITCHEN * C. U. OLDRING'S ARM

Putting the bottle towards his mouth. Bottle
disappears out of picture comes back again- and

Scene 153 INT. KITCHEN- C. U. OLDRING'S FACE With deep satisfaction he is wiping his mouth.

Scene 154 INT. MUSIC ROOM

Marion stirs--opens her eyes and finds herself
pillowed on Hutch's arem.

Scene 155

INT. DEN
Policeman having failed to find anything around
the french windows—enters to living room.

Scene 156

INT. LIVING ROOM--SHOT FROM ANGLE LOOKING INTO
MUSIC ROOM - Officer comes in and looks with
surprise when he sees Marion in Hutch's arms.

Scene 157 INT. KITCHEN Oldring still in the kitchen has practically forgotten about the drink of water.

INT. MUSIC ROOM
Hutch gets up-rather confused-to find the cop
staring at him--Marion also is very much confused.
Hutch speaks--"See here, officer--" The girl
looks up at Hutch pleadingly--Hutch smiles-exits, first closing curtains at arch--

Scene 159

Enters living room saying ---

Spoken title 12

"This has upset my sister a great deal-so I wouldn't bother any more---"

Scene 160

INT. MUSIC ROOM
Marion-tense--afraid--hears the verdict and relaxes--thankfulness registers on her face.

Scene 161

INT. LIVING ROOM
Hutch and cop talking-the officer says"But I found a clue sir---" (first registering smused suspicion of the sister idea)

Scene 162

INT. LIVING ROOM - C.U. Hutch as he replies ---

Spoken title 13

"Report to me in the morning about what you've found---

Scene 163

INT. LIVING ROOM
Smilingly-he hastens the half-protesting cop
out of the room-thru grilled doors and into the
hallway-close by his side.
Note: Cop doesn't believe the sister stuff-but goodnaturedly listens to Hutch)

Scene 164

LONG SHOT ARCHES OF MUSIC ROOM AND DEN Marion peeps thru the music room arch (curtains) exits--to Den--and makes her escape thru the windows. Scene 165

INT. LIVING ROOM

Hutch comes back after seeing the cop safely
away--and opens curtains to music room.

Scene 166 INT. MUSIC ROOM Hutch enters--sees that the girl is gone--

Scene 167 INT. LIVING ROOM Hutch goes thru to

Scene 168

INT. DEN

Hutch looks around and discovers that the

girl has escaped—exits—disappointed—

Scene 169-A INT. LIVING ROOM
Hutch coming back to living room meets
Oldring carrying a glass on a trayOldring--always blundering--remarks blandly--

Spoken title 14 "Here's the water, Sir."

Scene 169-B
INT. LIVING ROOM
Hutch looks at Oldring in disgust--after
all this period of time--returning with a
drink of water! - He says---

Spoken title 15 "Drink it yourself---"

Scene 170

INT. LIVING ROOM

Hutch comes down to table--and stands meditatively---then sighs---turns to the crestfallen
oldring and says---lock the doors and the
windows.

INT. LIVING ROOM
As Hutch gives instructions, Oldring hastens to fulfill orders--

Scene 172

INT. LIVING ROOM
Hutch is still puzzling over the mystery-Oldring comes back and Hutch says---

Spoken title 16

"Take that irwnk upstairs--I'm going to selve this mystery if it's the last thing I de."

Oldring picks up the trunk and says ---

Spoken title 17

"It'll probably be the last thing you do. I'd have paid those crooks to carry the darned thing away."

Scene 173

INT. LIVING ROOM
Oldring has picked up the trunk and is
staggering upstairs—he makes a ludierous
figure. Hutch turns and sees Oldring
staggering under his load—starts for
stairs—picks up Oldring and the trunk—

FADE HERE

Sub-title 8

MORNING BROUGHT THE CONVICTION TO MARION THAT THE GENTLEMAN WHO BOUGHT THE TRUNK MIGHT BE WILLING TO HELP HER IF SHE TOOK HIM INTO HER CONFIDENCE

FADE IN

Scene 174-A EXT. CLOSE SHOT OF HELEN AT FRONT DOOR She rings the bell.

Scene 174-B

INT. DEN

Hutch enters-maid says-breakfast is servedas she leaves goes to door-lets girl inOldring sees her--tells Hutch

Scene 175 INT. LIVING ROOM
Oldring crosses from den to grilled doors
goes out--returns at once with Helen.

Scene 176

INT. LIVING ROOM

SEMI CLOSE SHOT ON OLDRING AND HELEN

He stares at her in amazement and she asks

him sweetly if the gentleman she met last

night is in. Oldring nods-gapes at her and

finally manages to tell her to take a chair
he will announce her--she sits down and he

hurries for den.

Scene 177

INT. DEN

SEMI CLOSE SHOT ON HUTCH AT TABLE

He turns as Oldring gallops in all excited.

Oldring comes up and makes sign--whispers

and points to living room. Hutch looks at

him in astonishment and asks him if he has

gone crazy--then he manages to whisper.

Spoken title 38 "The Girl--last night-eshe's back again--I'd better lock up the silver."

Hutch is astonished and agreeably surprised. He rises and tells the man to show her in. Oldring hesitates -- then goes out ---

INT. LIVING ROOM Oldring comes out of den-speaks to Helen who gets up, crosses and exits into den. Oldring watches and then goes to kitchen.

Scene 179

INT. DEN
Hutch standing-Helen comes in timidly and
greets him with a shy good-morning. Hutch
stares at her. Hutch pulls over a chart and
she sits down. He takes his chair and waits
for her to explain her strange behavior. She
looks at him and then leans forward as if suddenly deciding to lay her cards on the table.
She speaks---

Spoken title 39

"I'm not surprised that you think my actions of last night were most strange-and so I have come to explain everything and ask you to help me."

This pleases Hutch and he suggests she do so. She speaks again--

Spoken title 40

"You no doubt read about the disappearance of the De Soucha diamonds. They are worth a fortune --- "

Hutch thinks--yes--he recalls the case--she smiles and says---

Spoken title 41

"My father, John Hampton, was Mr. Stavnow's confidential man. He was accused of the theft, convicted and is in San Quentin prison-yet he is innocent."

Hutch leans forward -- this is most interesting. He speaks -- Spoken title 42

"But what has the trunk to do with all this?"

She replies --

Speken title 43

"I have reason to believe the diamonds were hidden in that old trunk. If I can locate them, then I can prove my father's innocence."

Hutch nods and thinks -- he tells her --

Spoken title 44

"But I have thoroughly searched the trunk-the diamonds were not

When Helen hears this -- she bursts into tears ---

Scene 180

INT. DEN
Hutch consoles the girl--it is evident that he
is deeply impressed by her confidence--he says---

Spoken title 33

"It is just two hours run in an auto to the prison. Suppose we drive over and let him tell me about it."

Marion looks up with a smile thru her tears.
"Of if you only would. I knew you would help
me." Hutch gets up-they exit.

Scene 181

INT. LIVING ROOM
Hutch calls Oldring who comes from music room-and says to him: Get the car ready--Oldring
gasps in astonishment and exits---

They are both ready to leave for the prison--Oldring hastens in to tell Hutch the car is ready--and Hutch says---INT. HALLWAY

Spoken title 24 "Guard that trunk as you would your life -- "

Oldring nods -- emphatically. Hutch and Helen exit---

Scene 183

EXT. MANSION Hutch and Marion come down to car--get in--

Scene 184

EXT. MANSION They get under way and

WE FADE HERE

Sub-title 40

THE HOME OF JOHN HAMPTON FOR TWENTY YEARS UNLESS THE DE SOUCHA NECKLACE IS FOUND

FADE IN

Scene 185

SHOT OF JOHN HAMPTON'S CELL Hampton sits on cet dejectedly.

Sub-title 49

JOHN HAMPTON, HELEN'S FATHER

INT. CELL CLOSE SHOT HAMPTON He is dejected--hears the cell door unlock-looks up quickly with unbelieveable smile.

Scene 187

INT. WIDE SHOT OF CELL Enter turnkey--then Helen and Hutch Hampton gets to his feet as Helen rushes into his arms--Guard goes out--Hutch stands and waits.

Scene 188

INT. CELL - C.U. Hampton and Helen
A touching scene--Helen then introduces Hutch-Hampton apologizes for lack of accommodation-they sid down--Hutch asks Hampton to tell his
story--Hampton smiles

Scene 189

INT. CELL - C.U. HAMPTON He begins his story.

Spoken title 49

"I was a diamond expert with Mark Stavnow for fifteen years--One evening he sent for me---"

As Hampton reaches the last word

Ecene 190

LAP DISSOLVE TO
INT. SHOT OF STAVNOW'S PRIVATE OFFICE
Just a shot of mahogany desk backed by a velvet
curtained window. A jeweler's scales and telephone
on desk. Also a Morocco case with the DeSouch
necklace in it. --- Stavnow sits at desk and John
Hampton enters with coat/and hat in hand. Stavnow
looks up and smiles--takes a leather case and speaks---

Spoken title 51

"John, I have sold the DeSoucha necklace to Mrs. Lincoln Penbroke for three hundred thousand dollars."

John Hampton smiles and congratulates him, Stavnow opens it and shows the gems to Hampton saying, "Beauty, isn't it?"

Scene 191

CLOSE SHOT OF DIAMOND NECKLACE IN CASE

O INT. STAVNOW'S OFFICE Stavnow shuts the box and looks up as Fawcett enters. He is evidently working for Stavnow. The Jeweler hands case to Fawcett saying---"

Spoken title 51

"Wrap that up securely for John, I want him to deliver it himself, it's too valuable to trust to a messenger."

Fawcett takes case to side table.

Scene 192

SEMI CLOSE SHOT FAWCETT WRAPPING JEWEL BOX

Scene 193

INT. STAVNOW'S OFFICE
Stavnow and Hampton-Medium shot.
Fawcett enters with case neatly wrapped.
Stavnow hands it to Hampton who puts it in his inside breast pocket-makes sure it is secure-inside breast pocket-makes sure it is secure-smiles and goes out. Stavnow and Fawcett watch him go. Stavnow rubs his hands--Fawcett smiles and goes out.

DISSOLVE TO

SHOT ON CELL CLOSE UP OF HAMPTON He is talking---

Spoken title 25

"I arrived at the Pembroke mansion safely-there was a ball there in progress--"

Scene 195

INT. PEMBROKE LIBRARY
The butler ushers in Hampton in the room-bids him to wait--and exits--from his point of
view Hampton sees

Scene 196

INT. BALLROOM
The crown dancing -- a great ball is in progress.

Scene 197

INT. BALL ROOM
Butler enters to Ballroom and speaks to Mrs.
Pembroke who is watching the dancers. The
butler says:

Spoken title 26

"The man from the jewelers","

She turns a pleased face--and calls to her husband.

Scene 198

INT. BALL A man dressed as Mephisto is watching this little dialogue--

Scene 199 200

INT. BALL
Mrs. Pembroke and her husband hasten out
of the ballroom to library.

O

INT. BALL
The man dressed as Mephisto watches their progess ---

Scene 200

INT. LIBRARY
Mrs. Pembroke and Mr. Pembroke enter and greet the
man (Hampton) pleasantly. Hampton bows, unbuttons
coat takes out the package—hands it to Pembroke—
Mrs. Pembroke takes it—eager to see the necklace—
lays it on the table and starts to tear off the
paper. Pembroke laughs and reaches out to take
Hampton's receipt which he unfelds, for signature.
Mrs. Pembroke has the paper off—snaps open the lid
and gives a cry of alarm. Pembroke looks over her
shoulder to see what the trouble is—he siezed the
empty box—looks at Hampton angrily and says——

Spoken title 27

"The box is empty--where is the necklace?"

Hampton steps forward, takes the box from Pembroke and stares at it-he feels in his pockets but knows they should be in the box. Mrs. Pembroke sinks to divan in hysterics as Pembroke steps up to Hampton angrily and again demands to know whether the jewels have fled or not. Hampton tries to assure him they were in the box when he left Mr. Stavnow's office and no one has touched them.

Scene 203

INT. PEMBROKE LIBRARY
C.U. Hampton as he tries to explain -- He is shocked
and scarcely able to stand.

Scene 204

INT. LIBRARY C.U. Pembroke. He regards Hampton with a sarcastic sneer. It is a clear case of theft to him. He picks up the phone to call the police.

INT. LIBRARY

Mrs. Pembroke sobbing. Pembroke telephoning--She lifts up a tearful face and says:

Spoken title 28

"It's a pity you should have chosen the very night of my social triumph to steal my necklace -- you contemptible thief!"

Hampton leaps to his feet in anguish and fairly screams that he did not take them. Pembroke phoning remarks -- tell the police that -- Hampton is dazed. Mrs. P. exits.

Scene 206

INT. LIBRARY A masked figure of a man is standing in the doorway -- Mephisto -- with a drawn revolver -- he speaks:

Scene 207

INT. LIBRARY Hampton and Pembroke turn as they hear the stranger's command. Fawcett comes into scene-tells Hampton to go to the door--Hampton looks at him in amazement -- Fawcett has to order him a second time and shoves him towards door. He covers Pembroke all the time -- then backs away towards door with gun in hand. Makes Hampton exit -- then exits -- rapidly -- backs out thru door -looks it -- and makes getaway with Hampton.

Scene 208

EXT. PEMBROKE WINDOW NIGHT Fawcett masked and Hampton exit hurriedly down and over to auto waiting.

Scene 207

INT. PEMBROKE LIBRARY Pembroke runs to door -- sees that it is locked -goes to table -- gets gum and runs to window.

EXT. WINDOW NIGHT Pembroke appears and fires into air.

Scene 211

EXT. SHOT COP ON BEAT He hears shot -- turns, blows whistle and runs.

Scene 212

EXT. SHOT STREET CORNER.
Cop runs around corner and passes camera

Scene 213

SHOT WAITING AUTO NIGHT
Fawcett comes up with Hampton, bundles him in
car-leaps in beside him and the car exitstwo cops run up just too late--then the police
car whirls up.

FADE OUT

CHASE IF DESIRED

Scene 214

WIDE SHOT ON FAWCETT's rooms night
The door opens--Fawcett enters with Hampton-snaps on the lights, shuts door and locks same-motions for Hampton to sit down--Fawcett speaks
after looking around

Spoken title 59

"A close shave, partner."

Hampton nods and smiles -- shrugs his shoulders and speaks

Speken title

"I hadn't ought to have come with you-I've done nothing wrong."

Fawcett replies --

Spoken title 59

"It doesn't matter--you haven't got a chance. There's a boat sailing for Africa tomorrow morning. I've got money/ready for you. It'll be a clean getaway." and tickets

Hampton gets to his feet in astonishment.

Scene 215

C.U. HAMPTON AND FAWCETT MASKED
Hampton now starts to do some thinking. Who
is this man-why do they want him to leave the
country? He reaches over and snatches the
black handkerchief down from Fawcett's faceHampton jerks back in amazement as he recognizes
him. He gasps---

Spoken title 60

"Fascett!"

Fawcett angrily replaces his handkerchief-grabs Hampton by the wrist and speaks--

Spoken title 61

"Not a word about this. I'm trying to help you, friend to friend."

Before Hampton can reply--Fawcett starts and listens--

Scene 216

INT. SHOT OF STAIRS. Tenement hallway. Shoot the feet and legs of four or five cops coming upstairs.

INT. SHOT OF FAWCETT'S ROOM
Fawcett whispers--too late--they're coming-runs to window--kneels by trunk and opens it.

Scene 218

CLOSE SHOT OF FAWCETT KNEELING BY TRUNK
He hides something in it--shuts and locks it-then leaps out of window.

Scene 219

DLOSE SHOT HAMPTON He watches fawcett at trunk

Scene 220

WIDE SHOT OF FAWCETT'S ROOM
Fawcett leaps out to the fire escape and
vanishes—then the door bursts in and police
enter. The chief sees Hampton—orders him
handcuffed—runs to window—looks cut, comes
back and tells his men 'one of them escaped'.
Asks Hampton if he is Stavnow's man. Hampton
nods in the affirmative. He is handcuffed.
The chief looks around the place—goes to
trunk—

Scene 221

SEMI CLOSE SHOT OF TRUNK Chief enters scene--looks at it--tries the lock--it won't open--he turns and says--

Speken title 62

"One of you stay here, I'll take Hampton along and send down a wagon. Bring all this junk up to the station."

Scene 222-223

WIDE SHOT OF FAWCETT'S ROOM NIGHT They go out with Hampton-one cop sits downlights a cigarette-tilts his feet on the table and leans back to smoke.

Scene 224

LAP DISSOLVE TO SEMI CLOSE SHOT ON HUTCH,
HELEN AND HAMPTON IN CELL
Hampton has finished his story. Helen looks at
Hutch. Hampton also looks at him anxiously.

INT. CELL - C.U.HUTCH
He has been intensely interested. The case has
unfolded itself as the story proceeded. Hutch
smiles--tells Hampton

Speken title 63

"I believe I can help you. Just be patient. You will hear from me shortly."

INT. CELL - SEMI GLOSE SHOT OF GROUP
Helen sobs and hugs her dad. They get up and preprepare to leave. Helen kisses father again.
Hampton shakes hands with Hutch--they start for
door.

Scene 226

WIDE SHOT OF CELL Helen and Hutch go out, Helen smiles back at Hampton.

Scene 227

INT. CELL C.U. HAMPTON Tears roll down his cheeks as he lifts his eyes heavenward and prays for success.

FADE OUT

Sub-title 64

WHEN THE CAT'S AWAY, THE MICE WILL STEAL

Scene 228

FADE IN
EXT. SHOT OUTSIDE MANNING'S HOME
As Helen and Hutch drive up, maid comes realing
out-all excitment and frightened--starts babbling-of catastrophe. The three hurry in house

Scene 229

INT. HUTCH'S MANSION-SHOT OF LIVING ROOM
Enter Hutch and Helen from front door-Hutch hurries
in to music room--(wouldn't call 'jeff' if the maid
has told hernbusiness.) They cross into Den

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Scene 239

INT. SHOT OF DEN

There has been a stiff fight-chairs are overturned--ornaments knocked to floor--Helen enters-pauses and then runs into room and looks down--

Scene 231 INT. DEN--Semi Close Shot on Oldring bound and gagged--He is lying on the floor helpless. Helen sees him and screams--

Scene 232 INT. SHOT LEVING ROOM
Hutch hears Helen scream and rushes into den

Scene 233 WIDE SHOT DEN
Helen turns as Hutch runs in and points to Jeff.
Hutch goes to him and unties his ropes and gag.

Scene 234 INT. DEN-Semi Close shot Hutch, Marion and Oldring Oldring finally gets back his voice and is helped to a chair or divan-he speaks

Spoken title "They pounced on me not an hour ago.
They took the trunk."

Hutch looks at Marion-she nods and says "Fawcett"
Hutch describes Fawcett to Oldring. He tells him
"That's the man." Hutch says to Marion "You know
where they make their rendevous--Marion nods saying

Spoken title "I took a room in the same building to watch them. They have probably gone there."

Marion offers to go with him-he tells her it is too dangerous-she pleads--writes address--Hutch then says---

Spoken title "I'm to make it speedy and take the motorevele--

You follow in the car---

Hutch hurries out--Oldring shakes his head-he doesn't like it--

Scene 235 EXT. GARAGE
Hutch rushes out-gets motorcycle--and makes dashing exit.

Scene 236 EXT. GARAGE Oldring and Marion get into Hutch's automobile and speed away--Marion impatient--Oldring doeful--

Scene 237

INT. FAWCETT'S TENEMENT ROOM
The door opens--Fawcett and his two men enter
carrying trunk. They lock the door bring the
trunk to the center of the room and set it onn
the floor. Fawcett goes to it with a smalle--

Scene 238 SEVERAL SHOTS HUTCH GOING THRU STREETS

Scene 239

INT. FAWCETT'S ROOM
Fawcett, Turner and Smith come in with trunk,
they set the trunk on the floor. Fawcett locks
the door and smiles-at last he has the trunk.
He goes to it with a smile.

Scene 241-A INT. FAWCETT'S ROOM
Semi-Close Shot on the three crooks--Fawcett
kneels by trunk--looks up at his two men and says---

Speken title

"I'm going to show you why Mark Stavnow was so anxious for us to get this trunk."

The two crooks smile. Fawcett prepared to open the trunk.

Scene 241-B

EXT. SHOT OF STREET
Tenement neighborhood. Hutch drives up-parks
it against the curb-runs around corner into
building. Disappears into building.

Scene 242

INT. SHOT OF FAWCETT'S ROOM
He opens the trunk--Martin gasps "It's empty."
Fawcett smiles and reaches down saying---

Spoken title

"Not so empty as you think. In a false bottom which I had built is the DeSouche necklace, worth half a million."

Scene 243

INT. SHOT OF HALLWAY Hutch ascending stairs on tiptee to Fawcett's room.

Scene 244

INT. FAWGETT'S ROOM--C.U.FAWGETT AND TRUNK
He reaches down--opens up a false bottom, reaches
his hand in and gives a cry of rage and disappointment.

Scene 245

INT. FAWCETT'S ROOM C.U. Trunk--false bottom opened but empty

Scene 246

INT. FAWCETT'S ROOM
Fawcett is pale and shaking from disappointment
and rage--he speaks--

Spoken title 70

"The diamonds are gone."

His men look down to trunk, then at him both show chagrin and disappointment.

Scene 247

INT. SHOT OF STAIRS C.U.Hutch listening at door.

Scene 248

INT. FAWCETT'S ROOM
Fawcett thinks a moment and then speaks-"Manning#--They look at each other and nod.
Fawcett is as mad as a hornet--and clenches
his fists--he'd like to get his hands on him.

Scene 249

SHOTS MARION AND OLDRING DRIVING THRU TOWN

Scene 250

INT. FAWCETT'S ROOM
Fawcett paces the floor in anger--and says--

Spoken title

"This will have to be reported to Stavnow--you two stay here."

They protest -- and Fawcett says impatiently --

Spoken title

"I'll come back for you--Stavnow is at the wharf and I've got to get in touch with him."

He starts for the door.

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Scene 251

INT. FAWCETT'S ROOM
Fawcett goes to door, opens it-Hutch who has
been listening-falls into room. The three men
immediately grab him and bring him to the
center of the room-

Scene 252

INT. ROOM
Fawcett closes the door -- turns the key -- locks
the door -- comes to Hutch and says sneeringly ---

Spoken title

"You're just the man we were waiting forglad to see you on time--what did you do with the jewels in the trunk?"

Scene 253

Hutch pretends innocence and surprise -- repeats -- jewels -- trunk?

Scene 254

INT. ROOM
Fawcett smiles -- a nasty smile, and goes over to
two henchmen--talking to them--

Scene 255

INT. ROOM Hutch sides up to window and looks out--this is observed by Fawcett

Scene 256

INT. ROOM Fawcett looks at two cronies and smiles--

Scene 257

INT. ROOM--C.U.HUTCH Looking out

INT. FAWCETT'S ROOM
SHOT ON FAWCETT AND MEN
Fawcett turns with a smile and says---

Spoken title

"Take a good look Manning--it's four stories down--maybe you're thinking of jumping."

Scene 259

INT. FAWCETT'S ROOM--SHOT ON HUTCH AT WINDOW He turns and laughs--shrugs his shoulder and walks back to chair--

Scene 260

INT. FAWCETT'S ROOM
Hutch sits down and lights a cigar--Fawcett
comes to him--

Scene 261

INT. FAWCETT'S ROOM Semi-Close shot on Hutch and Fawcett. Fawcett speaks---

Spoken title

"I'm going out to telephone. That will give you time to make up your mind to come through--"

Hutch nods--smekes eigar--Fawcett turns and goes to men.

Scene 262

INT. FAWCETT'S ROOM
Fawcett exits. The other two men take the
table--place it in front of the door--put
their guns on the table with a knowing glance
at Hutch. Take cards from drawer and start
to play cards.

EXT. STREET SCENE
Marion and Oldring drive up in front of
tenement building.

Scene 264

EXT. STREET--C.U. Oldring and Marion talking--Oldring says to marion--

Spoken title

"Better keep out of sight--I'm going to telephone the police."

Scene 265

Fawcett is about to exit when he sees Oldring and Marion across the street and steps back.

Scene 266

EXT. STREET Oldring speaking to Marion-departs--to corner drug store--and 'phones police.

Scene 267

INT. DOORWAY
Fawcett sees all this performance--realizes-something is underfect and enters the building.

Scene 268

INT: FAWCETT'S ROOM Shot on Turner and Smith arguing over cards

Scene 269

INT. FAWCETT'S ROOM
Hutch at window--furtively watches card players-climbs out and -- cut to

Scene 272

LONG SHOT OF NARROW SPACE BETWEEN TWO BUILDINGS
Hutch climbs out fourth story window and hunches
himself down by bracing bracing himself with his
feet and legs against the sides of each building.

INT. FAWGETT'S ROOM
Turner and Smith look up from their card game-Hutch is missing--they grab gun and run to window
and look down (could fire down) --Turner tells
Smith Hutch has disappeared to window below.

Scene 272

INT. BUILDING--THIRD STORY ROOM
Hutch at window--smashes in the glass and
tumbles in--runs to door

Scene 273

INT. FAWCETT'S ROOM
Turner and Smith exit hurriedly-down to stairs---

Scene 274

EXT. HALLWAY Turner and Smith come down stairs hurriedly--

Scene 275 INT. THIRD STORY ROOM Hutch dashes thru room to

Scene 276

INT. HALLWAY
Hutch sees the two men coming down the stiarsruns down hallway out to

Scene 277

FIRESCAPE
Hutch seeks escape on fireescape -- Turner rushes
after Hutch follows him down fireescape.

Seene 278

INT. HALLWAY
The other man runs downstairs to head Hutch off at the bottom.

r.

EXT FIRE ESCAPE
Hutch grabs clothesline--which is extended between the
two buildings--starts across and does his stunt

Scene 280

EXT. FIRESCAFE
Turner calls for Hutch to come back-Hutch doesn't heed him. Turner cuts clothesline.

Scene 280

EXT FIRE ESCAPE
Hutch falls to second clothes line-first-and
down-thrilling stunt-runs to other building
and escapes
Note: could see him run into other heachmanquick fight takes place-exit

Scene 282

Oldring has come back and is again talking to Marion who is distraught and worried--Oldring says he will see what isndelaying the police.

He exits--Marion conceals herself in back of car.

Scene 283

IN. DOORWAY -- Fawcett watches Oldring exit and he exits --

Scene 284

EXT. STREET
Fawcett runs across street-jumps into Hutch's
car--and drives away--with Marion concealed in
the back.

Scene 285

EXT. STREET
Hutch comes around the corner and bumps inte
Oldring who has just come out of the drug store-Hutch's first thought is Marion--He asks about
her--Oldring frantically points to the disappearing car--in which Fawcett is driving away-Oldring sees Pelice car coming around the corner
and yells excitedly.

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Hutch's first thought is Marion—He asks about
her—Oldring frantically points to the disap—
pearing car—in which Fawcett is driving away—
Oldring sees Police car coming around the corner
and yells excitedly.

EXT. SHOT DOORWAY
Chief of Police and policeman drive up-about
to enter when Turner and Smith run out and
they grab them--Chief turns as he hears
Hutch call for him---

Scene 287

EXT. STREET
As Police car drives up--Hutch says to Oldring

Spaken title

"They're headed for Doe's wharf-follow me---"

Hutch gets motorcycle.

Scene 288

EXT. STREET
Police come up--grab the unfortunate Turner and
Smith--Oldring delivers message--two cars get
going---

THE CHASE

Scene 289

EXT. COUNTRY
As the car climbs different roads--Hutch cuts across in his motorcycle.

Scene 290 EXT. HIGHWAYS - Hutch crosses fields to get up with flying automobile ---

Scene 291

EXT. HIGHWAY
Hutch is riding alongside of Fawcett's caron embankment--runs along embankment

EXT. HIGHWAY
There is a gap in the road about thirty feet-as the car passes--gap--Hutch jumps gap-alongside the car.

Scene 293

EXT. ?HIGHWAY
Hutch makes effort to get in the automobile
Fawcett tries to run him down.

Scene 294

EXT. HIGHWAY
Hutch runs off road down enbankment--he
strikes bottom--spectacular crash

Scene 295

EXT. HIGHWAY
Car comes around bend (which is below enbankment) Hutch jumps from enbankment into automobile.

Scene 296

EXT. HIGHWAY A big fight takes place--Marion is terrorized

Scene 297

EXT. HIGHWAY Along comes policeman after Fawcett has been knocked out-

Scene 298

EXT. HIGHWAY Hutch turns Fawcett over to police saying--

Spoken title

"You'll find Stavnow waiting at the wharf."

)or beach)

They all exit and leave Hutch and marion--

Hutch says---

Spoken title

"We can now go to your father --- "

Scene 300

Marion sakes her head sadly saying-"It's no use--the jewels are gone."

Hutch smiles and says ---

Spoken title

"I found the diamonds -- "

Scene 301

Marion looks at him quickly then seeing the reassurance in his face--smiles radiantly--- they embrace

FADE

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